

KUNKEL'S ROYAL EDITION.

SERIES No. 1.

Standard Piano Compositions, with Revisions, Explanatory Text, Ossias, and Careful Fingering by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King, Ernest R. Kroeger, Theodore Kullak, Louis Koehler, Carl Heinecke, Charles and Jacob Kunkel, and others.

Beethoven, Ludwig van

Sonata, (Moonlight) op. 27, No. 2, C minor, (New Edition with annotations, by von Bulow) giving also double notation of many passages as performed by Lisztstein.....	1 00
Sonata, (Pathétique) op. 13, C minor, (with annotations, by von Bulow).....	25
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Invitation to the Dance, op. 7, No. 1, from the original edition by von Bülow, revised and corrected by Kunkel.

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Figure 1 shows a schematic diagram of a three-dimensional coordinate system (x, y, z) used for the analysis of a ship's hull. The diagram illustrates the hull's cross-section with various points labeled (A through Z) and the axes (x, y, z) for the analysis.

infectious diseases, such as HIV, can easily be contracted in the street. The use of condoms is not always practised. As in No. 1 from our study, we did not observe a condom being used. No. 10 from our study was indicated by the respondent, it is an indication that is almost indispensable.

WORTH or MEANS, comprising from 8 to 16 years, the latest of our studies, in the course of which we have

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Raff, J.

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Double edition giving the original text as well as Adolph Hirsch's revised and improved edition as played by von Bulow, Rubinstein, Krumpholtz, Liszt, etc.

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Adding also the notation of changes made from the original text by von Bulow, Carl Taubig and Kullak.

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New Edition revised by the Author with ossia's and correct notation as to the proper use of the Pedal.

A. Rubinstein Op. 10.

Andante $\text{♩} = 66$.

The musical score is written for piano and consists of five systems. Each system has a right-hand staff and a left-hand staff. The right hand plays a continuous eighth-note pattern, while the left hand plays a more complex rhythmic pattern. Pedal markings are indicated throughout the piece.

System 1: Right hand starts with a half note G, then eighth notes. Left hand starts with a half note G, then eighth notes. Pedal markings: Ped. (under first measure), Cantabile. (under second measure), Ped. (under third measure).

System 2: Right hand continues eighth notes. Left hand continues eighth notes. Pedal markings: Ped. (under first measure), Ped. (under second measure), Ped. (under third measure), Ped. (under fourth measure), Ped. (under fifth measure), Ped. (under sixth measure).

System 3: Right hand continues eighth notes. Left hand continues eighth notes. Pedal markings: Ped. (under first measure), Ped. (under second measure), Ped. (under third measure), Ped. (under fourth measure), Ped. (under fifth measure), Ped. (under sixth measure).

System 4: Right hand continues eighth notes. Left hand continues eighth notes. Pedal markings: Ped. (under first measure), Ped. (under second measure), Ped. (under third measure), Ped. (under fourth measure), Ped. (under fifth measure), Ped. (under sixth measure).

System 5: Right hand continues eighth notes. Left hand continues eighth notes. Pedal markings: Ped. (under first measure), Ped. (under second measure), Ped. (under third measure), Ped. (under fourth measure), Ped. (under fifth measure), Ped. (under sixth measure).

1

simili.

Ped. Ped. 1 Ped. Ped. Ped.

Ped. Ped. Ped. 1 Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

rit. *al tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

B

Ped. Ped. Ped. Ped. Ped. Ped.

B

Ped. Ped. Ped. Ped. Ped.

The musical score consists of six systems of piano and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Below the staves, there are numerous pedal markings (Ped.) and phrasing slurs. The piece is in G major and 2/4 time. The tempo is marked 'Un poco più mosso' with a metronome marking of 120. The page number 5 is in the top right corner.

The first system shows a series of chords and single notes with frequent pedal markings. The second system continues this pattern with some triplet markings. The third system introduces a 'rit.' (ritardando) marking and a 'lento' (slow) section. The fourth system features a 'Phantom chord' marking and a 'rit.' marking. The fifth system shows a 'Phantom chord' marking and a 'rit.' marking. The sixth system shows a 'Phantom chord' marking and a 'rit.' marking.

The Phantom chord is not struck, the notes thereof are silently pressed down which will sing out when the Pedal is released as noted producing a wonderful effect. When the Phantom chord sings again employ the Pedal.

This page of musical notation is for a piano piece, featuring various musical notations, dynamics, and performance instructions. The notation is arranged in four systems, each with a grand staff (treble and bass clefs).

- System 1:** The first system begins with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. It features a series of chords in the right hand and a more active line in the left hand. Dynamics include *f* (forte) and *pp* (pianissimo). Pedal markings are present, including "Ped." and "P." (pedal).
- System 2:** The second system continues the piece. It includes a section marked "Tempo I." and a "cres." (crescendo) marking. The music features a series of chords in the right hand and a more active line in the left hand. Dynamics include *f* (forte) and *pp* (pianissimo). Pedal markings are present, including "Ped." and "P." (pedal).
- System 3:** The third system begins with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. It features a series of chords in the right hand and a more active line in the left hand. Dynamics include *f* (forte) and *pp* (pianissimo). Pedal markings are present, including "Ped." and "P." (pedal).
- System 4:** The fourth system continues the piece. It includes a section marked "Tempo I." and a "cres." (crescendo) marking. The music features a series of chords in the right hand and a more active line in the left hand. Dynamics include *f* (forte) and *pp* (pianissimo). Pedal markings are present, including "Ped." and "P." (pedal).

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The page is numbered "739 - 7" at the bottom center.

7

1 r.h. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Ped. Ped. Ped.

1 r.h. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1 r.h. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Ped. Ped. Ped. Ped. Ped.

1 r.h. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1 r.h. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with various fingerings indicated by numbers 1-5. Pedal markings are present below the bass staff.

♪ Ped.
 ♪ Ped.
 ♪ Ped. ♪ Ped.
 ♪ Ped. ♪ Ped.

Second system of musical notation, continuing the piece. It includes markings for the left hand (l.h.) and right hand (r.h.) in the treble staff. Pedal markings are present below the bass staff.

Ped.
 ♪ Ped. ♪ Ped.
 ♪ Ped. ♪ Ped.
 ♪ Ped.

Third system of musical notation, featuring a grand staff. The music continues with intricate sixteenth-note patterns. Pedal markings are present below the bass staff. The text "or thus." is written above the right-hand staff in the third measure.

or thus.
 Ped.
 ♪ Ped.
 ♪ Ped.
 ♪ Ped.
 ♪ Ped.

Fourth system of musical notation, concluding the page. It features a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with various fingerings indicated by numbers 1-5. Pedal markings are present below the bass staff.

♪ Ped.
 ♪ Ped.
 739 - 7
 ♪ Ped.
 ♪ Ped.

[illegible]

Piu mosso. **ritard.**

The musical score is for a piano piece. It features a treble and bass staff. The tempo is marked 'Piu mosso.' and then 'ritard.' (ritardando). The score includes various musical notations such as notes, rests, and dynamic markings. Below the staff, there are several groups of symbols: a single 'Ped.' (pedal), followed by groups of symbols like 'Ped. p p p p', 'p p p p', and 'p p p p'.

Lento.

Pod. Pod. Pod. Pod. Pod. Pod.

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

renowned in two hemispheres both as Composer, Pianist and Co-editor with Lest, von Buslow and Beethoven of Breitkopf & Haertel's Bach-Ausgabe.

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My dear Kunkel:

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Yours sincerely,

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F. R. KROEGER.

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ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

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Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking. It is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bilow and Carl Klindworth. The excellence of your edition, and your editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will find them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and all periods who in their best efforts have enriched the literature of the piano by works of lasting merit. Thus this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of study. The great usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of doubtful places in the text, the clear representation of embellishments and abbreviations; and right here I must truthfully be said that, every part of this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City.

WILLIAM MASON.

My dear Kunkel:

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WILLIAM MASON.

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EUGENE THAYER.

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EUGENE THAYER.

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PASADENA, CALIF.

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KARL KLAUSER.

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D. DE FOREST BRYANT.

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Very respectfully yours,

D. DE FOREST BRYANT.

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CLARENCE EDDY.

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CARELESS ELEGANCE.

Op. 772.

For orchestra (Overhead and light). 126.

GEO. SCHULFELD.

GRAND.

Grave (with mirth).

And. (Moderato).

SOUTHERN JOLLIFICATION

PLANTATION SCENE

BY

CHARLES KUNKEL.

SYNOPSIS—Dances gathering at twilight after a day of concert picking in the fields—Daisy Jeshaa leads off with the favorite song, "You a Happy Little Nig," which is responded to by all the darkeys in a grand "Hallelujah"—Then follow the frenzied "How Down" and Banjo Solo, while the dusky gentlemen are up and trapping light fantastic steps, to the pride of their companions' swarms—The enthusiasm is satiating, and all join in a grand wind-up.

WHAT THE DAILY PRESS SAYS OF IT!

POST-DISPATCH, OCTOBER 19th, 1890.

A REMARKABLE HIT.

Mr. Charles Kunkel's "Southern Jollification" has been presented to the public during the past week and a half week, having been played down at once and its performance warmly welcomed. No matter did Kunkel write, as they present the best and best of young and old were set in motion, and constant happy-go-lucky from piano faces. Kunkel's performance is the highest life he has done in his years with this genre. It was played to a great, the closing day of the Exposition, for the twenty-second time, a remarkable showing. Mr. Kunkel's Piano Solo, also his Piano Duet, of "Southern Jollification" are very effective, while not at all difficult, and genuine for their way out every musician having a piano.

THE EVENING STAR-SAYINGS, OCTOBER 19th, 1890.

Mr. Charles Kunkel's "Southern Jollification" is the most delightful thing in the way of character music recently occurring in plantation life that any race of music has accomplished. To hear it is to see the cotton field and the sugar cane.

ST. LOUIS REPUBLIC, OCTOBER 19th, 1890.

"Southern Jollification," a Piano Solo, composed by Mr. Charles Kunkel of this city, was played twenty-two times by Kunkel. It proved an instantaneous success from the start, and it has been on the popular list less than three weeks.

GLOBE-DEMOCRAT, OCTOBER 15th, 1890.

Mr. Charles Kunkel's "Southern Jollification" has been received a fine success, and the great audience would willingly have listened to it as long as they could. It is a new kind of music, and is very popular. It has been well received by the St. Louis Public. It is the favorite of the fair, and has been heard in all the best of the program of the Exposition. It is a new kind of music, and is very popular.

The above piece is published as a

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